

Film 'False Witness' Seen Probing Work

by Stuart Hom

"False Witness" is a thought-provoking first film by a West Coast moviemaker named Nicholas Heer which explores the idea that modern man's concept of reality is based less on direct experience than on the information that he receives from secondary sources such as newspapers and television, which often has no basis in a man's personal observation or apprehension.

The plot deals with an attempt by national leaders to convince the population that the government of the United States has been taken over by a foreign power in order to initiate a strict Fascist regime which they themselves will control. They accomplish this by gaining complete power over the nation's media. A large part of the film is concerned with a bogus Presidential assassination which throws the country into grief and chaos. Millions of citizens mourn as a close friend a man who they know only from a carefully calculated public image and who, in the film, is not dead at all but actually in charge of the vast plot. The protagonist, a middle-aged government employee na-

med Reinhart, inadvertently threatens to expose the conspirators' planned manipulation of reality and is, in turn, relentlessly threatened by them. The action of the film is his gradual loss of belief in the truth of primary perception, which is climaxed when he accepts as true a fact which he knows through personal experience is false.

Although the influence of such authors as George Orwell and Ayn Rand is clear, "False Witness" is more than prophetic didacticism. Heer somehow manages to avoid becoming heavy-handed or overly symbolic, so that his ideas rise naturally from the literal level of his story. He tells us that we rely almost exclusively on processed information for our knowledge of the world, but his respect for us allows him to concentrate on his intricate plot without fear that his meaning will escape us. The dialogue is intelligently written; the images are visually fascinating. Heer uses many conventional camera angles and other cinematic devices in a personalized manner. His finely realistic technique is itself a reflection of the film's theme.

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Carmine DeSapio, former New York political leader

Boss DeSapio On New York

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many Hall sees Robert Kennedy as a realist. "If L.B.J. is around in 1968, Kennedy has no chance and he knows it...he's doing the right thing by saying he's for President Johnson... if anything happens to change the nation scene, though, Bobby Kennedy will not stay in the background and properly so, he will exert some leadership."

In New York State, continued DeSapio, Kennedy "will indicate that he is concerned, and the party needs new faces," but in order to retain the support of as many factions as possible, he will generally be "above the district-local leader hip disputes."

DeSapio said that "polls have had great influence with the apathetic or undecided voter... There are a lot of people who psychology want to be with the winner."

In a total consideration of American democracy, New York County's former Democratic leader emphasized that the "future is ours, my friends, but only through hard work...I sincerely believe that the American political system will continue to grow and serve those who need guidance and leadership...to the highest level of political competence."

Composition Of WERD Programs Revealed

by John Shaffer

"OK, 'You Keep Me Hangin' On' is first. Then 'Good Vibrations'... what's next?"

The time is 9:25, and in the small studio of WERD a slim figure with a shock of blond hair is standing by. John Winslow's "Experiment 60" is coming to a close. A few caressing words are concluding Winslow's show with the usual bang.

"OK—have you cued up no. 1?"

"It's all yours."

Tiny jumps into the engineer's seat and swings a large boom mike around just in time to turn

up the volume, adjust the master gain, bass, and treble, and say:

"My girlfriend Gangrena Kowalski and I are back again to say (falsetto voice:) it's time for the Tiny Show". A short monologue, and suddenly the Supremes belt out the no. 1 sound on the "Flight-line Survey".

The dash is on. With a big pair of "cans" (in talk for earphones) that made him look like a cross between Mickey Mouse and David Susskind, Tiny (alias John Connell) is surrounded by piles of

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Ex-MP Sir Patrick Duffy Teaches Here

by Helen Croyle

As a part of the Acorn's continuing efforts to acquaint students with new faculty members, I interviewed Sir Patrick Duffy, visiting professor in Political Science. The interview centered around Britain and the Common Market. Bradford Petey, a senior economics major, briefed me on economic background and was present at the interview.

Briefly, Dr. Duffy's background includes election to Parliament as a Labor Member from the Colne Valley Division of Yorkshire. He has taught at Columbia University and at England's University of Leeds. He served as Chairman of the Labor Party's Economic Affairs and Finance Group and has surveyed the Rhodesian problem intensively.

Although the former MP doesn't think there is "any great movement of feeling" in Britain about the Common Market, he points to "a growing recognition and, rather reluctant at that, of Britain's need for such an organization." Dr. Duffy cited factors which probably influenced Wilson's declaration of British "intention and determination" to join the Common Market. He spoke of the unfavorable shift of Britain in its world economic position, comparing it to Japan's greater growth rate and the decline of imperial priority since Ottawa in 1932. "Basically there is little wrong with British technology," the Professor went on, but Britain can't make the most of it without an expanded market.

She looks toward Europe for the answer, Dr. Duffy specifically mentioned the Concord project with France; its success would mean a first in world space communications, the development of a supersonic commercial airliner. People in Britain are "setting less store by the Commonwealth," the professor remarked. "Trade with the Commonwealth hasn't grown by any



Sir Patrick Duffy, former Labour member of Parliament, now teaching at Drew

means as opposed to British trade with the Common Market, despite tariffs."

The end of the present NATO pact in 1968 will also tend to pressure British decision for entry in the Common Market. It will call for a re-shaping of commercial as well as defense arrangements, Dr. Duffy evaluated. Since the Lisbon meeting, Britain has been under increased pressure from its EFTA partners. She has also received pressure from President Johnson "since more of his attention is centering on Europe." The professor suggested, incidentally, that one of the reasons for Erhard's downfall was that he "ran

afoul of Washington." "Current developments in eastern Europe are going to match increasing interest on the part of Germany, Britain, and France for a growth of trade," Dr. Duffy mentioned the broadening discussion of the possibilities for formation of a loose trading bloc along EFTA lines in eastern Europe. "The success of EFTA is not to be overlooked," he maintained.

"In timing and content," the next two to three years will be crucial for the Atlantic community, Duffy went on. If Britain joins the Common Market, membership will probably be extended to EFTA nations, though this "would have taken place any-

way."

Regarding the French nation, Duffy considers de Gaulle as "too superficial" to see economic organization "in terms of his economic designs." He warned against attaching too much significance to de Gaulle's individual contribution; rather, de Gaulle "is not acting alone but expressing a mood." "If de Gaulle were to die tonight," France would maintain the present direction of its policy thinking. Since British-U.S. relationships are antagonistic to de Gaulle, de Gaulle will probably seek increased support in Germany.

We pursued further the topic of U. S. - British relationships. Duffy pointed out that, in a sense, "deployment of British troops is even wider than that of the U.S." He specifically cited the Middle East, the Indian Ocean, and Southeast Asia, underlying her responsibility in spheres other than Europe. If she "would contract out of them," the U.S. would "fill the gap." "For the first time, American resources are beginning to be stretched." The "size" of inflation, highly significant in Tuesday's elections, shows strain in the economy; "military and economic policies at home and abroad are going to become more difficult," moreso if British foreign military policies are diminished. "Even marginal increments could be crucial," Duffy cited U.S. steps in trying to maintain the pound sterling as evidence. He emphasized this relationship as one of REALPOLITIK involving hard realities such as tax problems.

Dr. Duffy mentioned the common language factor as a strong bond between Britain and the U.S., stressing that, on the other hand, Britons don't feel a "physical association" with the Western European countries. He feels we should be thinking of an Atlantic community of nations rather than merely of a European community.

He posited France's basic problems as that of financing trade with Eastern Europe. "This is why I'm optimistic," Dr. Duffy went on; England's membership in the Common Market would be "remedial rather than inimical." It would provide a "Shot in the arm" for Britain and increase trade reciprocally with western Europe. Britain has to export capital as a result of past policies, but she needs capital resources for export.

When asked if Britain could continue as one of the two reserve currency bankers for other nations and still be a member of the Common Market, Duffy said he thought the currencies of western Europe would be tied to the pound "in a way they haven't been hitherto." "What the Common Market lacks is a great economic center." It needs the tradition of London as the banking center of Europe. That the future of the pound is tied up with the future of world liquidity shows that the "present development of world trade needs lubrication." Even though entry into the Common Market would mean an increase of 10-14% in food prices and it would be "difficult to tuck the farmers into accommodations," Duffy remains optimistic.

The visiting professor feels that, "in fact," the rich nations are growing richer and the poor nations, poorer.

Commenting briefly on Tuesday's elections, he cited inflation, backlash, and Viet Nam as three major considerations. The protest vote of housewives serves as an underlying indication of the extent of inflation while Duffy feels that "backlash" and its effects are "played down" by the press and others.

Regarding the role of President Johnson, Duffy quoted the LONDON TIMES, a "right-wing institution;" it feels the President "had been too clever by half."

Relaxation, Conversation Highlight Hayes House

by Robert Libkind

A good cup of coffee backed by guitars, harmonicas, and a violin opened the Coffee House at Hayes House.

Sitting on old pads, formerly used on the pews of the Grace Episcopal Church, three young musicians strummed and hummed while twenty observers conversed over coffee and cookies.

Some of the physical features worth noting were the royal blue walls, cement floor, candles in wine bottles, and rocky tables.

Conversation is keynote at Hayes House. A person is able to relax and think without the aid of a roaring juke box. The soft music with occasional breaks by folk singers and soft rock 'n roll enables one to carry a conversation without competing against the juke box.

Opening night was an added success when listeners of the

Paul Krassner speech entered the cellar in large groups. Whatever the reasons may have been for coming, the participants of opening night forgot their worldly responsibilities and had an enjoyable time.

Directed by Rev. Hal Woods, Hayes House is acquiring recognition as an established meeting place. One or two Drew classes such as the Christian Ethics have taken the most advantage thus far.

"We hope to have faculty come down for an evening," said Rev. Woods, "to speak about whatever topic is on their minds and go to lead discussions on whatever issues they think are relative. This will provide an opportunity for some really spontaneous and, hopefully, meaningful dialogue between students and faculty."

Rev. Woods further stated, "electronic music, i.e., guitars and amplifiers, etc.," would not be permitted as a general rule. "We're trying not to make it a rock 'n roll place."

He added entertainment "will be more or less spontaneous as much as possible from the students themselves. This includes poetry reading, folk singing, play reading, and the like."

The coffee house will be open every Thursday and Sunday night from 7:30 p.m. until 12 midnight. On Friday night Hayes House

will remain open until 1 a.m.

Every Thursday morning at 7:00, Holy Communion will be held by the sponsor of Hayes House, the Grace Episcopal Church. Rev. Woods concluded, "breakfast will follow the ritual."

"Viet Rock"

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right somehow; not panacea of any kind, but only the sense that as long as we share this experience, the knowledge of this hopeless waste, and are aware that we share it, maybe in the consciousness of this mutual awareness we can find some hope.

The British Are Coming!

The Printmakers' Council of Britain will present an exhibition of graphics at Argus Gallery, Madison, New Jersey, opening on Saturday, November 19. The Printmakers Council of Britain is a comparatively new organization of graphic artists working in England. Many of these artists are well known to an international art audience, but many are brand new to American viewers. This is a particularly exciting exhibition since it encompasses such a wide variety of graphic styles and media. Etchings, lithographs, engravings, serigraphs, woodcuts, wood engravings and relief points are included; a large portion of the work is in color. London has replaced Rome and Paris as the art center of Europe; this exhibition shows why this has happened. It is exciting; it is swinging; it is a contemporary England through its artists' eyes.

Artistic Merit Found

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The four black-and-white works, three lithographs and one ink wash outside the snack bar are among the most successful works of the show. Here, Mr. Christ-Janer attains his best definition of form. The total space of the picture is intelligently used; each is complete in itself. The large blue painting opposite room 104 has this same cohesiveness. Here, though, spaces and shapes are implied more than defined. There is a Turner-esque handling of misty, steamy volumes which renders the intangible tangible.

The Christ-Janer technique, acrylic paint which is used in every possible way, runs away with the artist in many of the works. In the horizontal work opposite room 103 the form is not defined enough. The painting is too slick, too stylized. But this is not true in the first large painting around the corner from the telephones. It is a green and white work, marvelously cohesive. The composition is typical of the artist: a

triangle stretching towards one corner of the frame. The colors are well-modeled, unified but never blurred.

The basic landscape-type forms twist through the whole show. Almost all the works can be interpreted naturalistically, though it is doubtful that they were created this way. This is especially noticeable in the blue-black-green painting opposite the firebell. It resembles a distant headland seen through a storm at sea. Another striking example is the small green and yellow wash on the first panel on the left in room 101.

Mr. Christ-Janer is obviously a very competent artist. He handles his materials masterfully and explores his subjects more than adequately. We might wish that more of a variety of his works were here, but cannot fail to appreciate what we do have.

Ed. Note: The artist will be at Drew on Friday, November 18 at 7:30 p.m. to discuss his works, 197 U.C.

Correspondent On Vietnam

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In such a situation, the distinction between being supported by and exercising control over different elements of the population is at best a hazy one. The question is illustrated by the importance that both sides attach to the concept of "infrastructure" or its equivalent in Vietnamese, *ha tang co so*. Implicit in the concept is the idea that an infrastructure — whether at the hamlet or national level — cannot exercise control over people without having their support in substantial degree. Conversely, if control can be established, support may be developed over time through popular administration.

The personnel of their respective infrastructures are the primary weapons in the power struggle going on here at every level between the government and the Viet Cong. Major elements of each infrastructure are devoted to strengthening it and weakening the opposing infrastructure (e.g. both sides lay great stress on the development of strong recruiting and propaganda teams, both practice selective assassination to destroy key links in the enemy's infrastructure). Furthermore, each infrastructure is said to be heavily infiltrated by agents of the opposing one. Significantly but not surprisingly, many Vietnamese believe that both Viet Cong and government village infrastructures are now much weaker than the traditional village power structure prior to the coming of colonial or communism.

To gain its political — and cultural — ends, the elite infrastructure on each side has mobilized substantial portions of the population it controls. Each has developed weapons — technological, psychological, logistical — which are being tested wherever one side can find a weakness in the other. At the present time, one side has technological and logistical superiority within the contested area, whereas the other appears to enjoy psychological advantage. This is a struggle for power, and no holds are barred. The skill in highest demand is that of employing the appropriate weapon at the right time, whether it be a mortar or a lie.

Perceptive

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In "False Witness" non-existent men become nationally acclaimed figures and the nation's responses are skillfully controlled by the State media. Although the idea is presented in extremes, its truth is undeniable: false secondary perception is as real to the perceiver as true secondary perception.

Dolphins May Offer Clue To Development of Man

Two anthropologists involved in research on how dolphins might lead to a better understanding of the cultural development of man will speak at the University Center Wednesday, November 30 at 4:15 p.m.

Dr. Burt Aglinski, former chairman of the anthropology department at Hunter College, will speak and lead a discussion on "The Dolphin and Human Culture."

Both graduates of Columbia University and earning their doctorates there in 1934, the couple has worked as a team ever since in China, Japan, South America, Europe, Greece, and among the American Indians.

Currently Dr. Burt Aglinski is Director of the Institute for World Understanding of People's Cultures and Languages." His wife is associate director.

The couple has done extensive research works with Porpoises

in ten Florida aquariums since the summer of 1964.

The two anthropologists hold that by studying dolphins, we can learn more of the "evolution of man and culture."

According to Dr. Burt Aglinski, porpoises are very important to the study of man in that physiologically, porpoises can dive to great depths and surface quickly without bends, have sonar more advanced than our technology — and that they are a mammal that has RETURNED to the sea.

WERD Schedule

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
WONDERFUL WORLD OF... Rick Cooper 6 - 8 pm	KURT SCHAWLBE SHOW Kurt Schawlbe 7 - 8:30 pm	DINNER MUSIC Jeff Kantor & Phil Johnson 5 - 7:30 pm	THE SOUND OF MUSIC Rick Cromwell 7 - 8 pm	DINNER MUSIC Steve Fagen 5 - 7 pm
FROM BROADWAY WITH LOVE Barbara Laud & Pam Garbe 8 - 9:30 pm	TGB Horst & Olander 8:30 - 10 pm	THE WINE CELLER Jessica Hirt & Winky Kellogg 7:30 - 8:30 pm	UN AFFAIRS Sherry Rashed 8 - 8:30 pm	DOC WATSON SHOW Don Watson 7 - 9:30 pm
MORE FROM THE WARD Len Altamura & Ron Rossi 9:30 - 12 pm	MUSIC TO STUDY BY Bob Hackett & Paul Dezendorf 10 - 12 pm	EVE OF DESTRUCTION VanDeusen 8:30 - 10 pm	60 John Winslow 8:30 - 9:30 pm	THE STEVE ALLEN SHOW Steve Allen 9:30 - 12 pm
	MIDNIGHT RIDE Dave Marsden 12 - 1 am	THE DOUG PEDERSON SHOW Doug Pederson 10 - 12 pm	THE TINY SHOW John Connell 9:30 - 11 pm	MIDNIGHT RIDE Dave Marsden 12 - 1 am
		MIDNIGHT RIDE Dave Marsden 12 - 1 am	JAZZ UNLIMITED Bob Hancock 11 - 1 am	



Bill Chambers (Demokos) and Drew Lerz (Ajax) in a scene from the premiere of 'Tiger At The Gate'. The Players will perform again tonight, tomorrow night, and Saturday night. Admission is free; tickets available at the U.C. desk.

MackKnowsky Sees Prospects Uncertain

by Tony Regitano

An interview with Drew Basketball Coach John MacKnowsky last week gave some insight into the upcoming season for the cagers:

Q: Everyone expects you'll have a pretty good team this year, Coach, with so many lettermen returning. How do you feel about this?

A: With so many veterans coming back it would seem we should have a winning season. However, progress so far has been disappointingly slow. We've had two scrimmages so far, and the results have been most unsatisfactory.

Q: What's the major problem. If there is one?

A: I had felt at first that a review of what we did last year would be enough to get us well underway this year, but the recall has been slow.

Q: Will you have any other scrimmages before the season starts?

A: We have two this week, which will be very important in seeing how the team is going to shape up.

Q: Have you got a starting lineup set yet?

A: Because of the poor showing thus far, I am not set on a starting lineup yet. I'm still looking for a combination of boys who will jell.

Q: How does the schedule look this year?

A: The schedule is tougher this year. We play teams like Queens, Lycoming (who are Pennsylvania state champions last year), and Wilkes.

Q: Who's the captain?

A: Pete Makosky will be captaining all the games this year, not like last year when we had a different captain each game.

Q: How about a rundown on a few of the players?

A: We got a bad break when Andy King sprained his back. He's been in and out of practice and I doubt he'll be seeing more than spot duty this year. Pete Makosky is a steady, consistent ball player. No problem there. John Kane (who will join the team when soccer is completed) is an aggressive rebounder who may instill the needed spirit.

Cary Campbell is our most improved player. He's hard-driving and never lets up.

Jerry Homer has shown tremendous progress in some ways,

but in other ways he tends to lapse. He just hasn't been consistent.

Biff Clark has all the tools to be a great player, if he could only bring his passing game up to match his shooting. He's very good shooter.

Fred Danno is a very good sixth man.

Fred Bass has more poise this year, and should control the club. He's a good, heady ballplayer.

Don Clarke and Ray Andrews provide more height, which should help, and Benjamin has a good leap and agile hands. It seems the returnees have not helped with the four freshmen who have made the team. They have good desire, but are of course inexperienced.

Basically the team has good height, but MacKnowsky cautioned, "We would like to play a running game, but to do this we must get the ball more of the time. We must have more board strength. Our big men haven't been crashing the boards aggressively enough."

Still, this team is the same one basically that showed it could play winning ball last season. The skill is there, the coaching is there.

The Coach was not entirely pessimistic: "We've got a lot of good boys and they're slowly coming around."

Foreign Students Happy

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students' descriptions of understanding, sympathetic personal relationships with faculty members.

While college life seems to be similar in other countries, the "American way of life" in general was described as far different. Besides now-traditional complaints such as the hurried, impersonal rush of everyday living, values were observed by those who had lived abroad. For instance, one Chinese student pointed out that there is almost no emphasis placed on "joining" in Vietnam. "We are," she said, "more introspective people."

Most students here report that Drew has more apparent social than academic differences. In Japan, for instance, open houses with closed doors are common practice, and, according to one Japanese student, "No one would

"Tiger At Gate" Provides An Interesting Evening

by Irene Lawson

"The Trojan War will not take place..." Andromache challenges Cassandra when the lights come up on TIGER AT THE GATES. Giraudoux faces us with the paradox of a thing unwanted and still in the future, but yet so real that it is named. Written in 1934-35, TIGER posed the inevitability of war to a France whose Rhineland was to be occupied by the German army in the next year.

War can have a positive value, says Giraudoux, if it is fought for those values or essences which man considers absolute. It will always be chosen by man if peace is merely defined as a state of non-war. Giraudoux's challenge to define peace in positive terms still faces us.

TIGER AT THE GATES is akin to Greek tragedy in the exploitation of the inevitability of a disaster. For Giraudoux, it is a tour de force in dramatic concentration and ironic contrast.

The Curtain Line Players chose a very difficult play in

TIGER and presented an interesting evening on the strength of the minor characters. The leads gave their roles a gallant try, but failed in grasping the subtleties of characterization. Transitions of mood were too sharp and harsh, especially Justine Hermann (Cassandra), Hector (Chris Werkley) and Steve Dunne (Paris). All three actors have great potential, their common lack is experience.

Ruth Ann Phimister (Helen, also new to our stage) and Carolyn Aispach (who as Andromache does not look pregnant—surely Drew women are not that ignorant of the phenomena) present competent portrayals although the scene between them lacks clarity. Both of them should observe Geri Silk's (Hecuba) carriage. Humped shoulders are not characteristic of Helen's or Andromache's beauty.

Geri Silk, Drew Krauss (Priam), and Bill Chambers (Demokos) continue to demonstrate their growth as performers. The exchanges between Hecuba and

that "filthy footed iambic pentameter" are exquisite in tone and timing.

This brings us to the confrontation of Ulysses (Shahryar Rashid) and Hector. Shary has commanding presence and a lovely deep voice that makes one almost forget just what he is talking about for the beauty of the sound—almost. Here the problem is one of direction. The scene was not given a clear focus, nor a climax. The actors weren't sure of what was happening and so were unable to work with what is one of Giraudoux's finest scenes.

Minor players saved the show and there are so many that naming them would take forever. All of them are fine clowns. Their inspired foolery only pointed up the undecided quality of the dramatic scenes. Miss Crane's direction is flaccid.

More polishing, more deftness, more surety is needed to heighten the sense that the war is inevitable IN THE MIND OF THE CAST. As a whole they are not really sure that this is what Giraudoux was saying.

WERD Seen Behind Scene

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amorous in her remarks. You've got to tune in to believe it. When I asked Tiny how difficult it was to change voice, manner and mood (it sounds like two different people), he replied, "Try it sometime."

A specialty of the Tiny Show is the introduction of records some of his best are:

"Here's the Four Tops—Reach Out I'll Be There. Dedicated to the girls up at St. E's..."

"I've Got You Under My Skin is next, by the Four Seasons. It's on the Clearasil label..."

"Here's the Troggs' latest: I Can't Control Myself, like after a few cups of SAGA coffee..."

The show moves on with never a dull moment ("Like all the other 595 shows"). When I asked Tiny if he ever makes mistakes, he solemnly said: "At WERD, we make no mistakes."

The Tiny Show, like all the programs on WERD, contains no advertising, as such. Therefore, in the space of 90 minutes, most all the popular songs (the top forty) are heard.

The Executive Board of the radio station has been trying to talk Tiny into doing more than one show a week, but so far they've been unsuccessful.

There are many good shows on WERD this year. The Tiny Show is just one example. Tune in and decide for yourself.

It's nice to go to Bowne and not see those awful black curtains. And even nicer to go and see a well-constructed set. Bravo. Costumes are well conceived and executed, but why is Cassandra dressed in the same color as the tormentors? When she sits on the side she almost disappears. The make-up jobs are very uneven. Helen's was perfect; Priam's a horror of unblended lines and patches.

TIGER AT THE GATES is an excellent play. It provides an interesting contrast with Sarte's NO EXIT, both plays being representative of major movements in modern French drama. Hopefully we shall soon see something of the French absurdist tradition.

Go see this production. Your evening will be entertaining, and next fall we can compare notes on the growth of performers like Justine, Chris, and Steve.

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